

CAMERA SCRIPT
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"THE QUATERMASS EXPERIMENT"

Episode Six

'State of Emergency'

by

NIGEL KNEALE

PRODUCED BY RUDOLPH CARTER

STUDIO A

CREW 7

STUDIO MANAGER : STUART MORTIMER
S.T.E. : R. McCULLOUGH
LIGHTING ENGINEER: MIKE LEBSTON-SMITH
CALL BOY : PRESTON BELL
STAGE MANAGER : EDWARD BARNES
SECRETARY : DAPHNE MARTIN

Saturday, 22nd August 1953

TRANSMISSION : 9.00 - 9.30p.m.

TECHNICAL REQUIREMENTS:

Cameras 1, 2, 3, 4.
2 Booms
Grams and foldback
1 practical monitor on floor
Central Telecine
Machau
Roller Caption Board
D.R.1 as Echo Chamber
2 way telephone conversation
from Scotland Yard to Outer Room

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LIME GROVE

"THE QUATERMASS EXPERIMENT"

EPISODE SIX

CAST LIST:

Professor Bernard Quatermass	Reginald Tate
Judith Carroon.....	Isabel Dean
Dr. Gordon Briscoe.....	John Glen
John Paterson.....	Hugh Kelly
Detective-Inspector Lomax.....	Ian Colin
Detective-Sergeant Best.....	Frank Hawkins
James Fullalove.....	Paul Whitsun-Jones
Producer.....	Tony Van Bridge
Secretary.....	Josephine Crombie
Commentator.....	Neal Arden
Sir Vernon Dods.....	John Kidd
Cabinet Minister.....	Keith Pyott
Major O'Neill.....	Andrew Laurence
Sergeant.....	Peter Franklin
Policeman.....	Kenneth Midwood
Man in Crowd	Arnold Diamond

With:-

Rex Graham
Cyril Saxon
Lloyd Shirley
Kobie Westone
Langton Jones
Nickola Sterne
Grace Webb
Michele Clemont
Violet Perry
Raymond Rollet
Sheldon Allen
Richard Hugget
Charles Horsee
Allan Casley

F.U. Mechau-title
1.F.U. Cam.3.-Roller "THE QUATEMASS EXPERIMENT"
F.O. Cam.3.-Change Roller
F.U. Can.3.-Roller
Mix.Telecine (C.T.R.)

by
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Episode 6

"State of Emergency"

P.U. TELECINE:

Shot 1: Title

Shot 2: QUATEMASS and
LOMAX in Scotland Yard.

Shot 3: QUATEMASS, LOMAX,
etc. on island.

Shot 4: Group on island at
discovery of fragments.

Shot 5: QUATEMASS and
BRISCOE examining sample
in lab.

Shot 6: Panning shot of
Abbey, down to Q.B. Scannor.

Shot 7: Model of Poets'
Corner, panning up to
show Thing.

GRAMS. Disc:
Fado music

Band:

NARRATOR: (recorded) Now convinced
by Professor Bernard Quatemass that
what emerged from the returned
rocket ship was no longer human
but the agency of some life-form
from outer space, the police search
West London.

Gruesome finds in St. James' Park
confirm suspicions that ... some-
where ... it is undergoing a
monstrous change.
But they can only guess at the
nature of this until ...

... during an architectural
programme that is being televised
from Westminster Abbey ...
... high above Poets' Corner,
something comes into shot on
Camera Three ...

2.

MIX CAM: 4 Int. Scannor.

Group shot
Prod.Sec.Lomax.

Cam.3. to Abbey Door.

(PRODUCER presses button sharply.
Horrified group behind)

PRODUCER: Cutting back to camera
two. Just hold your shot, Two.

SECRETARY: It must be twenty foot
across! What - what is it?

PRODUCER: Keep your positions,
everybody - we'll try and straighten
this out.

LOMAX: (hurrying to door) Best, it's
there - inside the Abbey. Quickly.
now -

PRODUCER: (into phone) Hello,
Presentation! Albert Whittaker
here - at the Abbey. There's an
emergency.... You saw the thing?

PRODUCER: (Cont'd) No - no idea.
The police are investigating now -

(LOMAX returns)

I think we'll have to suspend the
programme - Hold on a moment ...

LOMAX: (pointing) Can you keep it
in view on that monitor?

PRODUCER: Yes, of course - (Into
microphone) Camera Three - hold
that shot and look off.

LOMAX: (indicates microphone) Hey
if... (Into microphone) Attention all
those inside the building, This is
the police. Leave your positions
and move quietly to the nearest
door. Don't run - don't hurry.
and don't make a noise. (Rises. To
those in Semmer) Your apparatus...
may be the only means we'll have of
keeping observation -

PRODUCER: You want us to stay?

LOMAX: If you will.

PRODUCER: What is it? If you know,
tell us.

LOMAX: We're still guessing. Now,
I've no right to ask this of you -
will you stay here?

PRODUCER: All right.

LOMAX: Thanks. (Hurries to door)

PRODUCER: (looks at monitor) Signal
being transmitted. (Rises phone,
still in his hand) Thank you,
Presentation..

GRASS. Disco: Band:
Interlude music, hold under.

(He looks round at the others,
sees SAMUEL staring at...
monitor, paralysed with terror)

PRODUCER: Betty - have you got any
of your stick sweets?

(She forces her eyes towards him,
manages a chaotically smile, begins
to fumble clumsily in her handbag.
She looks up)

Lomax leaves

Abbey Door

3. CAM.3. 2 shot
Commentator and
Sir Vernon.

SECRETARY: It's coming lower -

CAM.4. to Scotland Yard

(The COMMENTATOR is helping SIR
VERNON DOORS through door. BEST
into shot, takes his arm. SIR
VERNON is dusty and very shaken)

SIR VERNON: I wasn't running. - I
didn't mean to run. - I just couldn't
bear to be so near it. -

BEST: What happened?

COMMENTATOR: He fell. Steady now,
Sir Vernon. Rest here a moment -

(SIR VERNON leans weakly against
wall. BEST goes towards door. -
COMMENTATOR catches his arm) -

Don't go inside, you fool! There's
something dangerous -

4. CAM 1.
Single shot: Best
Lomax enters shot R.

BEST: I'm from Scotland Yard - I
knew about it.

(LOMAX into shot)

LOMAX: How clearly can you see?

BEST: I can make out a movement.

LOMAX: (joining him, points) Look -
above Post's corner) -

5. CAM 3
2 shot Commentator
and Lomax.

COMMENTATOR: What is it? How did
it get in there?

SIR VERNON: I happened to glance up.
I thought it was canvas covering
some repairs. And then it moved - !

6. CAM 1
2 shot Best and Lomax

LOMAX: (into doorway) What's going on
on now! I asked them to leave that
camera in position -

Camerman enters shot L.

(CAMERAMAN appears, pulling
camera one along on it's rolling
tripod, from inside) -

LOMAX: Oh, I see - this is the number
one camera. Is three still inside?
(Camerman nods) Best - help him to
get this thing clear.

7. CAM 3.
3 shot. Lomax, Commentator
and Sir Vernon.

(BEST helps him to manoeuvre
camera out of doorway) -

(Pan LOMAX across to SIR VERNON
and COMMENTATOR) -

LOMAX Best - keep this door open.
See the rest are closed. I've got
to get in touch with Quatermass.

GRAMS. Disc:
Linking music

Band

8. MIX CAM.2
C.U. Quatermass
Pull back to 2 shot
Quatermass and Briscoe.

(Close shot of incubator. QUATEMASS.
staring through observation dome.
aghast)

QUATEMASS: It's terrifying - the
sheer speed of development...

BRISCOE: (into shot) Almost no
interval between infection and the
beginning of this - change. Every
animal's gone.

QUATELASS: Broopt one of the rats.
You can just identify it.

BRISCOE: By the shape.

QUATELASS: (looks at watch) Since
the spores began to disseminate ...

BRISCOE: How long is it?

QUATELASS: Seventeen and a half
minutes!

BRISCOE: If I hadn't seen it happen.
... ..

QUATELASS: There's no time for the
negotiation of mortal acquaintance.

Pan R. - 2 shot.....
Quatermass and Judith.

(Pan him across to JUDITH while
BRISCOE continues to watch
incubator).....

We were revolted when Judith suggested
testing plants for infection at the
same time as the animals.

JUDITH: It was an obvious possibility.

QUATELASS: It was horribly right.
Unrecognisable in less than twelve
minutes - even the higher species.

JUDITH: Do you think ... anything
can be immune?

3 shot. Briscoe.....
Quatermass and Judith

QUATELASS: After watching that, no.

Crab R.

BRISCOE: Fungi - it took those first.
Mushrooms, algae. Even cultures of
bacteria. Now there's only this ...
grey ... pulsating ...

QUATELASS: (turns to incubator)
Irresistible virulence... rapacity.
Can any living thing on Earth fight
against it!

BRISCOE: There'd be no time for them
to develop any natural defences -

(Phone rings)

QUATELASS: (picks it up) Quatermass
speaking.... What? I've been trying
to get in touch with you -

9.

OUT CAM: 4 Scotland Yard.
Day.
Single shot
Lomax.

(Only small area need be seen.
Lomax still in raincoat, stands
near door. Background noises of
running foot, doors banging, phones
ringing).....

10.

CUT CAM: 2 Research Station
2 shot Briscoe
and Quaterness.

11.

CUT CAM: 4 Scotland Yard
Single shot Lomax

12.

CUT CAM: 2 Research Station
2 shot Briscoe
and Quaterness.

13.

CUT CAM: 4 Scotland Yard
Single shot Lomax

14.

QUICK
CUT CAM: 2 Research Station

2 shot Briscoe and
Quaterness at
Incubator.

LCM: (into phone) Now listen -
we've found what must be it. In
the Abbey! It's a terrifying size
about thirty feet across.
Suddenly appeared near the roof
and began to descend -

BRISCOE: Ask him if there were any
spore-s-mos.

QUATERNASS: (into phone) Did you see
any - dark nodular areas?

LCM: I wasn't close enough to the
thing. All I could see was this
movement - slowly, backwards and
forwards. And I could swear it's
enlarging in size.

QUATERNASS: (to BRISCOE) You hear
that?

BRISCOE: The growth stage ... if
he's right, there's still hope.

QUATERNASS: We've been carrying out
tests on the small specimen here -
the only one that survived. Lomax,
that thing's indescribably danger-
ous. While we're on our way, try
to clear all channels for the most
drastic action.

LCM: Wait a minute - what sort of
danger? ... Infection ... You mean
it - may cause disease? ... What do
you mean - worse? (His eyes widen)
Seventeen and a half minutes! - You
can't be sure - you'd better come
here quickly. Five million people
saw the thing on television - we're
getting calls every second. What?
Military action? But I - all right,
I'll do everything I can.

(Puts phone down, stands for a
moment, aghast. Starts towards
door, turns back, picks up phone
again)

LCM: (cont'd) Chief Inspector
Lomax here. Get me my home number,
will you ... I know about the calls
coming in! I'm ordering you to get
me a line -

(BRISCOE is screwing down clamps
on steel cover over inspection
cover) ...

Cam. 4. to Model

3. shot to include Judith

2. shot Briscoe and Quatemass

Quatemass moves out of shot

Single shot Briscoe

Crab then to Incubator

Single shot Briscoe

2. shot Quatemass and Briscoe

Pan to door

15

CAN. 2. to SCANNER

2. shot Best and

Fullalove

CAN. 2. to SCANNER

QUATELSS: It must be certain. We can't take the chance of leaving that alive when we go.

BRISCOE: Electrocutation'll be the quickest way - a charge through the floor plate inside.

JUDITH: I'll get the van round. Do you want to bring any special apparatus?

QUATELSS: Can't think of anything.

(JUDITH goes)

BRISCOE: (changing plugs round) By-passing the transformer - should give us about a thousand volts.

QUATELSS: Hurry - get it done.

(BRISCOE throws switch)

GRAB. Disc: Sound: Electrical discharge crackle.

(BRISCOE reverses switch. They open stool cover. No light from inside. BRISCOE shines torch through inspection port)

BRISCOE: It worked ... (Looks at QUATELSS) We might even use this method against the thing itself...

QUATELSS: (shakes head) That isn't sealed helplessly in a testing chamber. And you're forgetting something else.

BRISCOE: What's that?

QUATELSS: We're going to meet intelligence... Still at least partly - human.

(They turn towards door)

GRAB. Disc: Sound: Linking music.

GRAB. Disc: Sound: Traffic and crowd noises.

(Close shot FULLALOVE locking inside. After a moment he turns, shaken)

FULLALOVE: So that's it.

(Take in BEST)

The feature I've been writing today suddenly seems ... unenterprising. It was based on what Quatermass told me ... last night.

BEST: He'll be here in a few minutes.

FULLALOVE: Perhaps I can have a word then.

BEST: There'll be no time for that, Mr. Fullalove. Now - would you mind going back to the barrier - for your own safety.

Widen shot for Fullalove.
Points left.

FULLALOVE: (turns) Look at that crowd.

16

HL CAN: 1. Abbey Precinct.
High angle 3 shot
Man - Policeman -
Sir Vernon.

Can 3 to Pos. 1
of Can. 1.

(An angle of grey stone wall with lower ends of one or two millioned windows in shot. A noticeboard carries poster of Westminster Abbey Appeal Fund. A length of square lead guttering runs down the angle. An arrowed sign - "Entrance to Abbey" - points cut or shot)

(Close shot POLICEMAN addressing crowd)

GRAYS. Disc:
Fade up crowd noise.

End:

POLICEMAN: Keep back there - Can't press against the people in front!

(Pan to where SIR VERNON DOODS, dishevelled and flustered, has elbowed his way to front of crowd)

MAN IN SCOTCH HAT: Didn't you hear the officer -

SIR VERNON: But I must - I must see what they're doing -

MAN: Wait a minute - you look like that chap in the TV program.

SIR VERNON: Please let me through -

MAN: Sir Vernon - Doods.

POLICEMAN: Sorry, sir, I've got strict orders - nobody past this point.

MAN: (to SIR VERNON) You saw it up close - you must know what it is! Any of the rumours right - that it came out of the river, for instance? Couldn't be from the zoo, too far -

SIR VERNON: I - I don't know - I can't tell you. Constable, I went away - I wasn't quite myself for a time. But now - I have to know.

POLICEMAN: I've told you, sir, there may be danger -

17. CAM. 3.

Fullalove enters shot R.
2/shot Fullalove and
Policeman.

(FULLALOVE into shot from other side)

FULLALOVE: Still press. Where's the nearest telephone?

POLICEMAN: Up that way - Victoria Street.

SIR VERNON: Can you tell me - what's going on inside the building?

FULLALOVE (to him) Sir Vernon Dodds! You must have been the first eye-witness -

SIR VERNON: Has it done any damage? Where's this man Quatermass - aren't they taking action yet?

18. CAM 1.

4 shot.
Fullalove, Policeman
Man and Sir Vernon.

MAN: Quatermass!

POLICEMAN: That's the rocket professor. You're getting things a bit mixed, sir -

SIR VERNON: No - no! They've sent for him. (To FULLALOVE) Where is he?

FULLALOVE: (quietly) He'll be here any minute. Now, Sir Vernon, perhaps we can have a few words together -

MAN: Wait a second - what's this about Quatermass? It must be connected with that space-rocket! (Horrified, turns towards Abbey) All that mystery about it - two men missing when it landed - ! What's in there? What's that thing?

FULLALOVE: Keep your voice down, will you.

(But the cry has already come round, and we hear the words "Quotenase" and "the rocket" shouted across the crowd)...

FULLALOVE: (to POLICEMAN) Careful now - or you'll have a picnic on your hands!

POLICEMAN: Why did they come here in the first place!

IAN: (turns, calls) Liz, where are you? Get the kid away - I'll catch you up! Quickly!

POLICEMAN: Stop that bawling. (Stops back, calls) Now then - keep it orderly. We're going to move the barrier back fifty yards. Don't rush - then nobody'll get hurt. (Looks past the camera, signs as if to a colleague) Jack! (Signals intention by pushing movement with both hands in direction of crowd)...

Group comes forward.

Track back to maintain 4 shot.

GRAYS. Disc
Car arriving.

Band:

IAN: (calls) Liz - get ahead of the crush! I'll look out for you along Victoria Street - !

POLICEMAN: Take it slowly, please! No more noise than you can help -

(Excited cries as QUENTENASS is identified)...

FULLALOVE: Here they are -

SIR VENCH: You mean - coming from that car?

FULLALOVE: (turns, calls) Sergeant - he's arrived!

SIR VENCH: (to FULLALOVE) Do you know what that creature is?

FULLALOVE: Approximately, yes.

19. Cam. 3.

Single shot Fullalove
Quentenase enters L.
Policemen enters R.
to 3 shot.

(QUENTENASS into shot)

QUENTENASS: (to POLICEMAN) My name's Quotenase - they're expecting me -

- 11 -
20. CAM 1
Single shot Best
Quatenass enters shot
from L. Pan then R.
21. CAM 3.
Single shot Man
22. CAM 1
2 shot Best and
Quatenass
23. CAM 3.
3 shot. Man - Policeman
and Fullalove.
24. CAM 2.
Group shot. Producer.
Sec. Briscoe. Judith
- Fullalove: Here's the sergeant now.
- Best: (into shot, points back) We've
kept one door open, air - along
there.
- Quatenass: There's Larax?
- Best: Still not back from Whitcomb.
- Quatenass: How long does he imagine
we've left? It's still - spreading?
- Best: Right down to ground level
ten minutes ago.
- Man: (to others) D'you hear that -
It's growing!
- Quatenass: Where can we get the
nearest view?
- Best: (doubtfully) Well, with all
these columns - look, the television
people have kept a camera trained
on it. That might give you a clear
view -
- (Briscoe and Judith into shot
during this)
- Quatenass: Their van's still there?
- Best: Yed, sir. They agreed to -
- Quatenass: Which way?
- Best: Just over here -
- (Best leading, they cross shot.
Fullalove and Sir Vernon look-
ing after them)
- Grain. Disc:
Fade up crowd.
- Man: (C.S.) Liz - Liz, can you hear
me - get the kid away! It's some
sort of monster!
- (Cries of: "A monster!" "Get
a move on in front!" "It's a
space monster!" "Get it the
way!" "Space monster!" etc.)
- Policeman: Stop that! Stop crowding.
Back in front, d'you hear - (blasts
on whistle)
- Sir Vernon into shot -
4 shot.
- Fullalove: Now it's started - there
'll be people trampled -
- Sir Vernon: Listen to that - they
might be trying to start a panic.
Yelling out "Space monster" like
that - (Seizes Fullalove's labels
in a panic) Tell me - is it true?
Is it?
- Grain. Disc:
Cross-fade to quiet hum
in Scanner.
- Grain. Disc:
Dend:

~~CONFIDENTIAL~~

(The S.F.E.L.S. has vacated his seat to make room for BRISCOE and QUATELASS, who stand watching the monitors. JUDITH near SECRETARY)

JUDITH: The anchor size....!

PRODUCER: I couldn't decide for a while whether it was actually growing larger...

(BRISCOE leans forward towards monitor)

Quatenass in at door

PRODUCER: (cont) ... or only lowering itself from above - though that would have been - horrible enough in itself.

QUATELASS: Well, Gordon?

BRISCOE: Yes. They're present. No doubt about that.

JUDITH: All over to ...

BRISCOE: The chief concentration seems to be on the left side.

PRODUCER: What are you talking about! Is there some particular feature ...?

QUATELASS: Spare-producing zones - as big as footballs!

25. CAM.4.
Model

(An undulating mass of tendrils and thicker, trunklike forms runs from top to bottom of frame)

26. CAM.2.

2 shot Briscoe and Quatenass

QUATELASS: How long?

CAM.4. to Sandbags

BRISCOE: I can't take that responsibility!

QUATELASS: You've tested the other - the specimen.

BRISCOE: This may be different -

QUATELASS: You must! You're the only man who's able to do it!

Judith enters shot

(JUDITH to BRISCOE's side as he studies the monitor)

BRISCOE: Have the world depending on my guess ... I can't.

JUDITH: Go on.

GRANT: Disc:
Traffic noises, loud.

Band:

QUATERNASS: How long are these preparations going to take?

MAJOR: We're only waiting for the trucks to arrive. (Looks at watch) They ought to be here by this time.

QUATERNASS: Well - do something about it! Contact your headquarters. See where they've got to!

MAJOR: They're on their way! Now, Sir - when I need to consult you I will. In the meantime remember we've taken over now. Don't leave it too open there - stack them further to the left -

Quaternass leaves shot

(Crosses to doorway. Pan with QUATERNASS as he turns to C. LINST. MINISTER standing with LOMAX. The Minister has a pale, intellectual face. He leans on a stick)

28. CAM. 3.
LOMAX and Minister.
Quaternass in from R.

MINISTER: If you should prove to be wrong, Quaternass, I'm a broken man.

QUATERNASS: If only I was wrong

MINISTER: The whole situation's arisen at such a speed - why, the very first mention of it came less than an hour ago.

LOMAX: We gave the facts at the earliest possible moment, sir.

MINISTER: And what facts! If I hadn't seen for myself -

LOMAX: We did all we could.

MINISTER: Oh, it's not your fault. My colleagues in the Cabinet - well, several are away from London - two out of the country -

QUATERNASS: What matters is that you took action.

MINISTER: (sighs) And above everything else - the devil! That ghastly chance could have led to -

15
QUATERMASS: It was not chance.

MINISTER: You mean - this might have been - consciously intended?

QUATERMASS: (nods) We mustn't forget for a second that this thing still has human experience and intelligence. Now that the military have taken over, I hope they realise it's a single blunder at this stage -

MINISTER: If they ever get their equipment here - look at that road! A solid stream of traffic.

(JUDITH into shot)

29. CAM.1.

Group shot to include Judith from L.

LOMAX: There's been no time to organize an evacuation scheme.

CAM.3. to MODEL

QUATERMASS: That would be quite pointless in any case.

LOMAX: Not if it restored order and confidence enough to prevent that. If your'll excuse me Sir I must get over there.

LOMAX leaves shot.

JUDITH: (to QUATERMASS) They're running from a rumour.

QUATERMASS: Well? - the facts are far worse.

JUDITH: That's right - that's why they must be told.

QUATERMASS: Told?

JUDITH: Whatever the plan is that's being prepared, it may not work?

QUATERMASS: May not? There's only a chance that it will!

JUDITH: You've got to let people know what's ahead! So that they can face it...at least with understanding. Don't let it overtake them like the beasts and the plants and...

QUATERMASS: This is the time for action.

JUDITH: Yes you must tell them but there's nothing else you can do. Everything is out of your hands now.

QUATERMASS: I still can't leave here.

JUDITH: You don't have to that television van's still connected to a transmitter.

30
SLOW:

MIX CAM: 2 Int. Scanner

2 shot Producer and S.Tel.E.

(The PRODUCER is hunched over the panel. The S.TEL.E.'s place is empty. The S.TEL.E. has taken over from the racks operator. The two are alone)

GRAMS: Disc:
Interlude music.

Band:

PRODUCER: The routine's simple. I'm going to introduce him as soon as the sound announcer's over from Downing Street. (slowly) It's only a nightmare. Tomorrow morning I'll wake up in my bed and stretch and think "That was a decent ordinary show we did last night".

(- pause)

My wife's down at her sister's place for the weekend. They're not even on the 'phone. (He sits up) Also - (He manages a smile) let's make a smooth job of this. (quietly) Outside broadcast of the end of the world ... (into microphone) When you're ready, everyone ...

31

MIX CAM: 1 Abbey Precincts.
Single shot of C.C. Camera.
Track back for Group Judith
Quaternass. Minister in from
R.

GRAMS: Disc:
Traffic noises, held under

Band:

(Close shot of C.C. Camera, side-on)

(Camera pans, revealing the COMMENTATOR. Next to him, QUATERNASS is talking in an undertone to the MINISTER and JUDITH)

COMMENTATOR: About here, Professor Quaternass, please?

(QUATERNASS turns)

MINISTER: Now remember - they'll have had a warning to expect the worst. Try to give some reassurance that'll temper it.

COMMENTATOR: We'll be on the air in about a minute, sir -

Commentator and Quatermass go left. Pan with them.

Minister and Major in from right.

QUATERMASS: (to MINISTER) No, I'll give the facts. Anything more than that, people must find in themselves. They have the right.

(He turns to COMMENTATOR)
COMMENTATOR: Just a little further in now -

QUATERMASS: (looks at him) Tell me why you stay.

COMMENTATOR: I suppose because some of the others did. And - you're right, sir - it's more bearable to know the worst.

(MAJOR has come into shot, is talking to MINISTER)
MAJOR: Sir

QUATERMASS: Is there any sign of that equipment?

MINISTER: Not a chance of the trucks getting through.

QUATERMASS: What!

MAJOR: They're doing their best to send the stuff in by helicopter.

QUATERMASS: Doing their best!

(MAJOR goes)

Minister and Major go.
2/shot Commentator and Quatermass.

COMMENTATOR: Sorry to butt in, sir, but - I suppose there's nothing I can usefully say? A question sometimes helps.

QUATERMASS: (puts a hand on his arm) No, thank. This will be a personal confession.

32.

INT. C.M. 2. Int. Sec. room.
Single shot. Producer.
Secretary enters from L.

(S.T.E.L.E. and PRODUCER watching monitor screens)

MARY ELICOTT: (recorded) You have just been listening to an announcement by the Prime Minister -

(SECRETARY into shot.
PRODUCER looks up)

SECRETARY: I couldn't get near the station the crowds going mad. I'd rather go with people I know when it... happens.

18
HARRY HILSON: (recorded) Now a special broadcast on both vision and sound wavelengths in this country, Europe and America, will follow from Westminster Abbey.

PRODUCER: (into microphone as he turns knob) Coming to you now, Camera One. On you, ~~Camera~~ One.

Abbey Precincts.

CUT CAM 1.

2 shot Commentator and Quaternass.

COMMENTATOR: (holding up hand : microphone) Tonight, in the gravest possible circumstances, I have to introduce Professor Bernard Quaternass - of the British Experimental Rocket Group.

QUATERNASS: (muttering) ~~XXXXXXXXXX~~
What?

Commentator leaves shot
single shot Quaternass.

Track in to C.U.

(Takes microphone from COMMENTATOR, who moves aside. He looks worriedly at the camera)

Three days ago, I thought I'd achieved a - a triumph for my country by directing the return of a rocket from space: it was the first time it had been done. I'm not trying to - take the credit from those who shared in the enterprise - (hesitates) There's no question of credit now - only guilt. I have - brought upon the Earth what appears to be the most frightful thing ever known ...

(Track in on him, losing U.S. camera and others)

What came out of the rocket was not a man. It had been ... men. A human amalgam, possessed by the ... being that had entered some 400,000 miles away and transformed them. It still has their faculties, their knowledge. In those three days, it has found the means of adapting itself to existence on this Planet - means to ensure that it only shall exist.

It has assumed an organic structure that you will now see for yourselves - established only a few yards from where I am speaking, in the very structure of Westminster Abbey ...

34.
CUT C.M.: 2 Int. Scanner.
Single shot Producer

PRODUCER: Over to Camera Three.
(Presses button)

(They look up at monitors.
The SECRETARY gives a whisper
of terror.)

QUATEMASS O.S. A plan exists to
destroy it - but if this plan
should fail - it is almost
certain that every form of
living thing would give place
to this.

and life as we know it will cease
to exist.

35. CAM 3. Model of Poetsa
Corner

36. CAM.1. Abbey Precincts

CAM.3. to ABBEY DOOR

According to our calculations
there is little less than one
hour in which to act. To be
effective the means chosen will
have to be very violent.
Those in the immediate area can
help by staying where they are.
There is nothing to be gained
by flight now.

C.U. QUATEMASS

Track back to include
group.

I have told you the extent of
the danger. If the worst
should happen I - (He struggles
for words) I ask for -
your forgiveness.

(His head drops)

GRANS. Disc.

Band.

FADE OUT

37. F.U. CAM.4. Sandbags
2 shot Major and
Soldier.

(The Major is superintending
erection of a heavy steel
triped inside the sandbag
emplacement. Two soldiers
are engaged on this. Two
others are joining sections
of a very large flame-thrower
Briscoe is in the doorway
looking through a pair of
field glasses.

MAJOR. Make sure the toeplates
are in position.

SERGEANT Yes Sir.

MAJOR. Right tighten up there.
(To men assembling the flame-
thrower) How's the main
assembly.

SERGEANT O.K. Sir.

GUINNESS: Discontinue.
Helicopters descending.

Dam!:

MAJOR: (cont) This is your chance
for the battalion record, sergeant.

MINISTER: Yes, sir. (Looks up)
Two more whirly-birds, sir.

HELICOPTERS: Stock shots of helicopters descending

38.Kix. 4.

2 shot Sergeant and Major

Anything for us?

MAJOR: No. (Glances up, picks
up walkie-talkie, presses button)
On hold here, calling position
Six. Position Six. Sleane,
your stuff's aboard the two
helicopters now landing.
Grab it and set up immediately.
Over.

VOICES: (received) Message
received. Collection proceeding.
Over.

3 shot Major. Quatermass and
Minister.

(MAJOR puts walkie-talkie
down and aims camera's.
QUATERMASS into shot,
with MINISTER.)

MINISTER: Major, what's the
position?

MAJOR: We're setting up heavy
flame-guns at five points.
(Holds up plan of Abbey in
transparent map case) Really
short so fully mobile, mounted
in tank chassis, but -

QUATERMASS: You've got the
operative parts through?

MAJOR: (indicates carabineer)
This is one of them - take a look.
With those fuel tanks, you get a
pretty powerful throw, and you can
load it up.

QUATERMASS: But you've portable
incinerators as well? How many?

MAJOR: Ten can with jet-pumps.
(To MINISTER) Frankly I can't
see the need for all this, sir.

21 -
M.J.G.: (cont) To look at the
thing, there seems no reason
why I shouldn't send my men in
there to tackle it themselves -
rip it out.

QUINTANASS: Surely I made it
quite clear -

M.J.G.: That it can kill?
Those chaps have seen action
before -

QUINTANASS: That's not important!
But we don't know what the
reaction would be. It might
retaliate - withdraw into a
position you couldn't attack.

M.J.G.: Couldn't?

QUINTANASS: Not in time. Now
those men mustn't show themselves
until the last possible moment.

M.J.G.: You can leave it to me.
(Turns)

(The flame-thrower is hoisted
into position on tripod)

SERGEANT: Ease it a bit there -
watch the fuel tank connection.

MINISTER: (staring map) Why is
the main concentration directed
like that? You could hardly have
more obstacles -

M.J.G.: I know - we're going to
get bad splashback. But it's
Dr. Briscoe's advice - he's
identified most of the - overex-
posed as being on that side.
I'd better check with him again -

39. CAM 3.
On Briscoe at door.

(Goes towards door, where
BRISCOE is watching through
binoculars)

40 CAM 4.
2 shot Minister and
Quintanass.

MINISTER: He's still keeping
observation.

QUINTANASS: No one else can.

(They turn out of shot.
Fades in overexposed, where
one of soldiers is standing
at attention)

M.J.G.: Look - I don't like the
idea of this any more'n what you do.
Now get on with it!

CUT CAT: 1

3 shot.

Sir Vernon. Quatermass
and Minister

(Close shot of SIR VERNON)

SIR VERNON: I beg of you - don't!
You'll be destroying one of the
noblest buildings in the world!

(Take in QUATERMASS and MINISTER)

QUATERMASS: It's the only method
that stands a chance of succeeding.SIR VERNON: The whole place to be
devastated. (Turns to MINISTER)
If mankind has to destroy beauty
in order to survive - perhaps he
denies his right to do so - !

QUATERMASS: How can you - !

(He abandons the retort, turns
away with a weary gesture)MINISTER: (to SIR VERNON) My own
scruples weren't merely aesthetic
ones, sir.

(Pan with QUATERMASS)

Minister and Sir Vernon
exit L.(O.S.) What d'you imagine I felt
having to bludgeon these measures
through! But if Quatermass is
right -SIR VERNON: (O.S.) It's mad -
mad! There's only burning -
destruction! (Going) Madness ...
utter madness ... and ... and ...
and ... mad ...Paterson in R. to
2 shot

(QUATERMASS looks up suddenly)

QUATERMASS: Paterson.

PATERSON: (into shot) Quatermass,
I - had to find you and say this.
I'm ... sorry.

QUATERMASS: (absently) Sorry ...

PATERSON: For the attacks I made.
I tried to discredit you - your
reputation ...QUATERMASS: Oh, d'you imagine that
matters - now! You could only
believe in what you could see - well,
come over here and satisfy yourself
finally... See what man can become!

Quatermass points R.

Hairs: Disc: Band:
Helicopters approaching, loud

23
MAJOR: (shouts, O.S.) Here's the last lot coming in now! Sergeant!

BERGEANT: (O.S.) Yes, sir -

MAJOR: (O.S.) Four men over there to collect!

SERGEANT: (O.S.) Right, sir. You two, quick! And Daly - and Parsons - at the double!

MIX TELESCINE

42
MIX CAM: 3 Abbey Door
2 shot Eriscoe and Major

(MAJOR taking binoculars from ERISCOE to look through doorway)

ERISCOE: You're sure you can pick them out - the dark nodular patches. It'll be essential to aim for those first.

(QUATERMASS into shot)

(Turns) As far as I can see, it's definitely stopped spreading. There's been no change for the last twenty minutes or so - (As PATERSON comes into shot) Tahn!

43. CAM 1.
2 shot Quatenass and Paterson

QUATERMASS: He's come to be convinced. My Senior Engineer

My late senior engineer

MAJOR: (hands binoculars to PATERSON) Use these.

(PATERSON raises them, looks inside. He starts)

44. CAM 2.

Poets' Corner

CAM.1. to Sandbags

(Close shot of tomb or pier, round which is moving a mossy tendrill, with a slow, lapping movement. Pan to thicker trunk-like parts of Thing, moving slowly backwards and forwards)

45
CUT CAM: 3 Abbey Door
2 shot Paterson and Quatenass

(PATERSON looks quickly away, lowers binoculars)

PATERSON: The way it moves - !

ERISCOE: (to QUATERMASS) Much less violently than before.

46. CAM.1.
Single shot Major

QUATERMASS: Approaching the spore stage?

BRISCOE: It's bound to happen within the next half hour.

(Pan to MAJOR with walkie-talkie)

Quatermass in shot R.

MAJOR: (into microphone) Stand by, all positions. Wasp crews, get on your targets now - check your aim on the darker patches of the target area. Confirm immediately. (Switches key over)

QUATERMASS: You'll be able to synchronise their fire?

MAJOR: Through this.

QUATERMASS: It must be hit from every direction at once. If a single fragment escapes -

47. CAM 3.
3 shot.
Paterson. Quatermass and Briscoe.

PATERSON: What are the chances of its making a rush - through here, for instance? (Indicates doorway)

QUATERMASS: We don't know. We don't know how vulnerable it is.

BRISCOE: If this organism can be destroyed, I think we can assume that what's - living in it - will go too. It depends on this cell-structure to exist on Earth.

QUATERMASS: But we must make sure!

48. CAM.4.
3 shot. Paterson Major. Quatermass in from L.

PATERSON: Major - you've got men covering all possible lines of retreat?

MAJOR: Of course! Are you trying to question my handling -

PATERSON: In every direction? Down in the crypt?

MAJOR: Great heavens, it won't get as far as that! The place is almost inaccessible!

QUATERMASS: Exactly. If it did get down there ...

MAJOR: (frowns) I could transfer a man - if there were any serious -

PATERSON: Have you got a spare
man-pack flame-gun?

MAJOR: Two - in that last flight.
What are you driving at -

PATERSON: Let me take it down
there.

MAJOR: What the devil -!

PATERSON: A development of the
old lifebuoy, isn't it? I'm used
to them. All through the Burma
campaign. That was before I
graduated to experimental rockets.

QUATERMASS: (sharply) This isn't
the place for more rationalisations
or gestures. Can you do it?

PATERSON: Yes.

QUATERMASS: Let him go. This is
the direst emergency there's ever
been - and you're short of
trained men! Tomorrow there may
not be an Army!

MAJOR: (after only a moment's
hesitation) Sergeant - one of the
spare man-packs, quickly! (He
goes to emplacement)

PATERSON: (to QUATERMASS) Thanks.

49
CUT CAM: 3 Abbey Door
2 shot. Briscoe and Judith.

(On BRISCOE, looking through
binoculars. He turns, hearing
something. JUDITH into shot)

BRISCOE: Judith! I thought you'd
gone!

JUDITH: Would it have been any
use?

BRISCOE: No, it's just that
instinctively - Why don't they
hurry! (Desperately) I may be
wrong about the time-estimate!
I could, so easily.

CAM 1.
3 shot. Judith. Briscoe.
Major. in from R. H.

JUDITH: (looking O.S.) John -
(PATERSON into shot, flame-
thrower tank strapped on
shoulders and carrying apparatus;
also a walkie-talkie)

PATERSON: (grins) Preferential
treatment!

4 shot.
Quatermass in from L.

MAJOR: (plan in hand, follows into shot) Now - sure you can find the crypt door?

PATERSON: Positive.

(QUATERMASS into shot)

MAJOR: You don't go near the thing itself, but -

PATERSON: I'll be quiet and canny.

QUATERMASS: John - good luck.

PATERSON: Thanks.

Pan with Paterson

(Whispers of "Good Luck" from JUDITH and BRISCOE. PATERSON enters door looks towards thing, turns in other direction, goes.)

52. CAM 3.
Single shot Quatermass

QUATERMASS turns towards camera. He looks at his watch)

53. CAM 1.
Single shot Quatermass

54
MIX CAM: 4 Flame-thrower
emplacement
Single shot Sergeant

(SERGEANT looks at his watch, swings flame-thrower towards door)

55
MIX CAM: 3 Abbey door
2 shot Briscoe and
Judith.
Major in R.

(QUATERMASS, MAJOR - holding walkie-talkie - JUDITH and BRISCOE, who is looking through binoculars)

MAJOR: (checks key over) He ought to be about there by now. I'll let him speak first.

BRISCOE: Still quiet.

PATERSON: (O.S. on distort, breathlessly) Hello ... this is Paterson.

(All attention on walkie-talkie. MAJOR flicks key)

Pan R to include
Major and Quatermass

MAJOR: (whispers close to receiver) Receiving you. Over.

PATERSON: (on distort) I'm in the crypt now. It's darker than I expected ... another twenty feet or so should bring me right underneath the ... south transept.

~~QUATERMASS (O.S. on distort) (Into receiver)~~
~~Paterson, stand by for orders.~~
~~(Clicks key)~~

MAJOR: ~~Paterson~~ (Into receiver)
Paterson, stand by for orders.
(Clicks key)

PATERSON: (O.S. on distort) Right ...
Hello, hello, what did you say?

(MAJOR frowns, puts hand to
key. QUATERMASS arrests him)

"One of you said something ... (His
voice fills with fear) No, it
wasn't that. I can hear a sort
of - rustling ...

QUATERMASS: No! (Clicks key;
whispers) John - get back - get
back quickly! Don't lose a moment!
(Clicks key)

PATERSON: (O.S. on distort)
It's down ... here, too! Yes -
I can see something there ...
moving! (A moment's pause he
screens)

56. CAM 1.

Single shot Major.
quick track to 4 shot

Major, Briscoe, Judith
and Quatermass.

(JUDITH clings to BRISCOE with
a gasp of terror. QUATERMASS
is stunned. The MAJOR
presses key)

MAJOR: Paterson! Can you answer
me? Paterson ... Paterson!

BRISCOE: In the crypt!

MAJOR: He wasn't competent - I
should never have let him try -

QUATERMASS: Of course he was! It
must have penetrated the stonework -
creeping like the roots of a
plant while we thought it was
inactive!

MAJOR: I'll transfer some men.
(Calls) Sergeant -

57. CAM 3.

2 shot.

Quatermass and Major.

QUATERMASS: (frenetic) Don't you
see, it's spread so far, your
entire plan's thrown!

MAJOR: What d'you mean?

(MAJOR into shot)

QUATERMASS: The concentrated fire
can only reach part of the thing!

CAM.3. to WITHDRAW D.S.

MAJOR: Have you any suggestion?

QUATERMASS: (tormented) More men, more weapons - I don't know -

MAJOR: We're promised every kind of support - in an hour's time!

QUATERMASS: You know that's useless -

MAJOR: Of course! I'm going to attack with what I have -

QUATERMASS: Get them to send more now - we could delay a few minutes -

MAJOR: (brutally) You'll leave this to me!

QUATERMASS: We must be sure!

MAJOR: (brutally) From now, keep out of this! Haven't your activities caused enough harm! (Turns away, calls) Sergeant - the radio - (Now U.S.) I'm transferring three men to the area of the crypt ...

Major goes R.

58. CAM.1.
2 shot Quatermass and Minister.

(MINISTER into shot)

MINISTER: Quatermass - you think it - it's going to happen?

QUATERMASS: Yes! I can't see any more than the slenderest chance now -

MINISTER: You must be mistaken! We've faced emergencies before - we can improvise, adapt in the shortest possible time. We've done it in war and -

Quatermass goes L - Pan with him.

QUATERMASS: We've no time at all!

(Pan him across to SIR VERNON, seated on a sandbag, FULLLOVE and others)

2 shot Quatermass and Fullalove

We can deal with enemies that move at our pace - from our own environment. But not this!

FULLLOVE: No time ...

QUATERMASS: We're finished, completely -

FULLLOVE: No time ... for courage, or sacrifice ... or nobility ... or if there were any, for the world to know of them.

FULLALOVE! Tomorrow's suddenly ...
in the past tense.

QUATERCLASS: Yes.

FULL LOVE: (shakily) I'm trying
to grasp it. I can't. ~~XXXXXXXXXX~~
~~effect toward some composition~~
~~was a story... to have been able~~
~~to see... how far off from what~~
~~the artist had intended.~~

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QUATERMASS: ^{Paterson} it killed him.

3 shot Sir Vernon. Fullalove
and Quatenass.

SIR VERNON: Horrible!
his face in his hands) (He buries

FULLALOVE: The same way as those
three in the rocket ...

QUATERMASS: No, more straight-forwardly, I think. They're ... part of it, completely assimilated. body and mind.

FULL LOVE: The essential part of it, perhaps.

SIR VERNON: Don't talk about it -
please - I can't bear it -

FULL LOVE: I'n just trying to make it a little less terrible to myself. That those are already three human creatures ... impressed into the service of the enemy ...

QUINTALISS: The essential part
of it.

**MAJOR: (O.J. shouts) Stand clear
over there - everybody away!**

(BRISCOE and JUDITH into shot)

59. CAN. 4.

On Major into shot.

Pen to Judith and Driscoll

Track back as they come
down.

Pan then L to Quatermass.

Pan Quatermass R to door.

BRISCOE: They're getting ready
to fire. We can't guess at the
reaction. Get as far away as
possible.

(SIR VERNON and others go)

JUDITH: Gordon - no! Not if you're
going to stay -

BRISCOE: You must! Judith,
I've got to know you're in a safe
place - in case this should
succeed

60. CAM.1.

3 shot Fullalove, Judith
and Driscow.

(QUATERMASS turns out of shot,
towards Abbey door)

Can 3. back into position. There's not much chance of that,
but if it should - Now - Fullalove,
take care of her will you?

FULLALOVE: Of course - let's go.

BRISCOE: See if you can find the
van. There was a police guard on
it; so it may still be there. Now
go, quickly!

JUDITH: See you - soon.

(BRISCOE embraces her quickly)

61. CAM.3.

2 shot Quatermass and
Policeman.
Abbey Door

(QUATERMASS approaching door.
SERGEANT watching)

SERGEANT: Keep clear, sir, will
you?

QUATERMASS: Just a last check-
up.

SERGEANT: Well, make it quick Sir.

62. CAM.1.

3 shot
Fullalove, Judith and
Briscoe.

(On JUDITH, BRISCOE, FULLALOVE.
JUDITH looking towards Abbey
door, her attention caught)

FULLALOVE: Let's get going,
then -

JUDITH: Look -

BRISCOE: (turns) What is it?

JUDITH: He's gone ... inside!

(BRISCOE hurries out of shot)

Driscow goes.

63.

CUT CAM: 3 On Abbey Door
2 shot BRISCOE/POLICEMAN

(CAM.1 to ABBEY DOOR)

MAJOR enters shot

64. CAM.1

65. CAM.2

Poots' Corner
C.U. QUATERMASS back to
Camera. He walks up to
Plinth.

(BRISCOE into shot)

BRISCOE: What's he doing in there?

SERGEANT: A last check-up, he
said.

BRISCOE: You should have stopped
him!

(JUDITH into shot)

SERGEANT: If it had been anybody
else -

BRISCOE: (calls) Bernard!
Bernard! (Turns) I can't see him -
which way did he go - towards the
crypt?

SERGEANT: No - (Points) that
direction ...

BRISCOE: (feverishly) Towards the
thing itself!

(MAJOR into shot)

MAJOR: What the devil's this!
Who went in there?

BRISCOE: Quatermass.

MAJOR: Why? Didn't he know -
we're firing in 2½ minutes.

BRISCOE: Bernard! Bernard, where
are you? It's nearly time!
(Turns) I'll see if I can find
him.

JUDITH: (holds him by arm) No -
Gordon!

BRISCOE: (suddenly quiet) He's
there ...

MAJOR: What?

BRISCOE: Over in Poots' Corner ...
right beside ... the thing!

GRAND: Disc: Band:
Rustling leaves, on echo

(Close shot of QUATERMASS, his
back to the camera, which is
focused on him. Beyond can be
seen the slow movement of the
thing. As he goes very slowly

forward, we see it more clearly: moving extremely slowly, backwards and forwards in different directions, are bulky tentacular bodies covered with moss. - Curling round the piers are smaller tendrils and fronds.

He turns, looking upward, fear and amazement in his eyes)

BRISCOE: (O.S. from distance, calling slowly and distinctly) Bernard... get away from there while you can! ... Don't move suddenly... Walk very deliberately... and slowly... Bernard...

66.
CUT CAN: 1 Abbey door
3 shot BRISCOE/JUDITH/MAJOR

(BRISCOE coming out of doorway, looking back)

BRISCOE: Didn't seem to hear no -

JUDITH: But why - ! He knows what happened to John! He'll only be - killed, uselessly!

MAJOR: (joining BRISCOE in doorway, calls) Quaterness! Come back here immediately. You're right in the line of fire! ... Quaterness, d'you hear no! (Turns angrily) It's his own statement - and yours - that we can't possibly delay.

BRISCOE: Of course! (Going into doorway) Bernard!

MAJOR: I'll have him brought out by force.

BRISCOE: No! Any commotion in there now - you'd simply lose your men -

MAJOR: Whether he's out or not, we'll attack as arranged. (He goes quickly) Sergeant -

MAJOR leaves shot

67. CAN. 3
2 shot JUDITH/BRISCOE

JUDITH: Can you see him?

BRISCOE: Yes.

JUDITH: What's he doing?

(BRISCOE swings up the binoculars)

BRISCOE: Just ... standing, looking up ... (Suddenly) No, he can't be ...!

68.
CUT CAN: 2 Poets' Corner

Single QUATERMASS
He walks slowly round
clockwise - pan with him

JUDITH: Gordon, tell me!

BRISCOE: (turns) I could see his
lips move, I'm sure. He's
talking...

GRAMS: Disc:
Rustling loud

Band:

(QUATERMASS has now moved
further in. Memorial tablets
to poets, on the wall behind,
are partly obscured by sections
of the thing. Little tendrils
lick round the pier adjoining.
QUATERMASS's face glistens
with sweat. His eyes go
quickly, fearfully, from point
to point, as if expecting an
attack at any moment)

QUATERMASS: (on echo, after a
moment) I am here ... Quatermass.
(More loudly) Quatermass ...

(A pause, then a tendril dips
into shot, towards his face.
He starts back)

BRISCOE: (O.S. distant) Bernard!

MAJOR: (O.S. distant) Quatermass -
come back here!

(He looks back towards them for
a moment, then to the Thing
again)

QUATERMASS: I'm here alone ...

GRAMS: Disc:
Fade up rustling

Band:

(Looks up) Am I? Am I alone ...?

GRAMS: Disc:
Rustling full volume

... You do know ...

GRAMS: Disc: Band:
Fade rustling sharply and hold
under

(QUATERMASS looks about in the
dead silence)

BRISCOE: (O.S. distant) For
heaven's sake - come back now!

34
(QUATERMASS, on edge, throws up one hand in a small but decisive gesture for silence)

Track in to C.U.

QUATERMASS: Carroon ... (He looks about for any response. There is none) Reichenheim - Charles Croone.

69. CAM. 1
THE THING

GRAMS: Disc: Band: Fade rustling, sound up to full, then down again

(A stir throughout all parts of the THING in vision. A frond passes horizontally across shot. QUATERMASS steps back, alert for an attack still)

70. CAM. 2
C.U. QUATERMASS

... I'm talking ... to you ...

GRAMS: Disc: Rustling up

Band:

71.

71. CUT CAM. 3 Abbey Doorway
2 shot MAJOR/SERGEANT

(BRISCOE, JUDITH, MAJOR. SERGEANT into shot)

SERGEANT: Let me go after him, sir -

MAJOR: Get back to your position!

SERGEANT: It was my fault, letting him through -

72. CUT CAM. 1
2 shot JUDITH/BRISCOE

JUDITH: Quiet.

(all listen)

Gordon, he did ... he used their names!

BRISCOE: What can he possibly think -

JUDITH: (turns away, frowning) Unless - (To him, quickly) Victor. I always reacted to anyone speaking to him. That - distress we thought was exhaustion -

73. CAM. 3
3 shot JUDITH/BRISCOE/MAJOR

35
BRISCOE: What of it! (To MAJOR)
Hold everything for just two
minutes more, will you?

MAJOR: How can I? If the
consequences are what you said -

BRISCOE: Till we see what
Quaternass is trying to do!

74. CAM.1

3 shot JUDITH/BRISCOE/MAJOR

JUDITH: (excitedly) Listen - the
process that began in the rocket -
it might not have been as final
as we thought -

BRISCOE: Judith, you've seen the
thing!

JUDITH: The material change - yes,
of course! But for the rest -

BRISCOE: There's not a single
clue to go on!

JUDITH: When he seemed to be
saying things against his will -

BRISCOE: Against his will?
Muddled things with only half
a meaning -

JUDITH: But they were said!
(She goes into doorway)

(BRISCOE hastily joins her)

75. CAM.2

C.U. QUATERNASS

Pan up to the thing.

76
CUT CAN: 2 Poots' Corner.

36
GORDON, DISC:
Face up rustling.

Disc:

(Close shot of tenril shaving
rain shaft of marble pier.
Pan up to QU. TENRIL, crouches
against pier. He is breathing
more quickly. He sees the
tenril, moves aside. His
expression is more concentrated.
When he speaks it is in an
almost hypnotic tone, quiet
and slow at first, growing
gradually louder and more
compelling.)

QU. TENRIL: I am not to be killed
... that must not be done.
Charles Greene ... Ludwig Reichen-
heim ... Victor Carroon ...
I am speaking to you now.
There is ... something else here
... but I am calling you.
I want you - to remember ...
When you were in the rocket ...
at the farthest point from Earth.
Remember!

77
CUT CAN: 3 Abbey Door.
2 shot JUDITH/BRISCOE

(Close shot BRISCOE and JUDITH)

JUDITH: Gordon, the sound
recording of the flight -

BRISCOE: (not turning) Well?

JUDITH: When we used it - we
thought, to restore his memory -
the effect it had! I made them
stop it because he - couldn't
stand it.

(BRISCOE turns quickly)

28. CAN. 1:

It's still in the van.

Quick track back to
include LORAX

(Track back as BRISCOE
hurries for out of door,
almost colliding with LORAX)

LORAX: You're the last! I've
got a car waiting -

BRISCOE: Never mind that!
There's a loudspeaker system in
the Abbey - you've got to locate
it. Judith, go with him and
explain. I'll get the recorder -
(Hurries out of shot)

BRISCOE leaves shot

LORAX: You've got a new plant

Pan then R.

JUDITH: Just do what he said -
quickly!

(Hearing they hurry out of
shot, to the ILLJO.
He looks down at his watch)

79.
SLO:

MR. C.M.: 2 Protr. Corner,
C.U. Quatemass

Disc:
F/U music.

Band:

(Close up of QU. TEMASS.
He remains very still,
only his eyes moving.
His voice is a little
more than a whisper)

QU. TEMASS: You are able to
understand. No. Not to respond
... not ... but to understand.
Charles Groome ... Charles, you
must remember.

80. CAM.4.
The Thing

Disc:
Rustling louder.

Band:

81 CAM.2.

... We worked for achievement
together. This is the time,
Charles, this will be the
achievement.

Ludwig ... Ludwig Reichenheim ...
this is no longer the unexpected.
When the conditions are known,
action can be taken ...

And Victor ... Remember now ...
in the robot ... you had heard
something; you did not recognize.
Something ... it was easy to
fear, or to fear ...

82 CAM.1.

Abbey Door.

83. CAM.3.

C.U. Tape Recorder

84. CAM.1.

3 shot. Driscoll. Judith
and Major.

(Close shot of tape-recorder.

From inside, LOAN is seen in
out long wire lead to DRISCO.

who carries it and connects

it to the recorder. JUDITH:
By DRISCO. ILLJO in shot)

JUDITH: You've got it for the
tape part of the recording?

DRISCO: Yes. All right, Loan.

ILLJO: (Bonds close. Quickly)

I don't know what you're trying to
do, Driscoll. You've got 80 seconds
for it.

85.
CUT C.H. 2 Pacts! Corner.
C.U. LOUDSPEAKER
pan down to QUATERMASS

QUATERMASS: Stand clear! (No switches on). This is going through the whole relay system.

(Close shot of small loudspeaker mounted on pier. Tom Rilla runs it. The recording is heard, on echo)

V.O. REICHENBACH: I'd put it at another 25 hours. Eh, Victor?

V.O. CARROON: Yes, when they get us within range -

(Pan down toward's QUATERMASS looking up)

There's a fair chance the remote control might function again.

QUATERMASS: CARROON! Your voice, Victor ...

V.O. CARROON: Yes - the earth's almost ahead now. There - the 8m vision monitor.

86. CAM. 4
C.U. THE THING

QUATERMASS: Charles Greene!

(There is a stir in the nearest part of the Thing)

V.O. REICHENBACH: Nearly 400,000 miles away, Charles.

QUATERMASS: Reichenbach - now remember ...

REICHENBACH: (voice of) What no other human beings have seen ...

QUATERMASS: That is where you hear it.

(Very faint electronic sound, hold under)

V.O. GREENE: There it is again.

V.O. CARROON: What?

V.O. GREENE: Listen! All pressure suits on. Routine precaution.

87. CAM. 2
C.U. QUATERMASS/THE THING

(Tom Rilla runs into shot near QUATERMASS, and quickly away)

V.O. REICHENBACH: Whatever it is, we've heard it before - it can't mean to signify anything -

OUTERMAN: But now, Reichenheim -
you know...

(Folowing dial tone comes
very fast on the record in -
almost overlapping)

V.O. REICHENHEIM: Nothing showing
on the scanners -

V.O. GRIMM: Then it can't be a
motor sword.

V.O. GRIMM: The temperature ...

V.O. GRIMM: What?

V.O. GRIMM: It's getting colder.

88. CAM.9.
The Thing

V.O. GRIMM: You're right -
dropping rapidly. Get your
helmets closed.

V.O. REICHENHEIM: Something wrong
with the pressurization?

V.O. GRIMM: No - normal.
I don't understand this -

89. CAM.2.
Single shot Quaternary

(During the above, the action
of the thing increases)

OUTERMAN: (quickly) You thought
only of the mechanical defects!
You were afraid of accident -
of motor fault - loss of air
pressure - you - were afraid!

(Electronic sound up, but
still not loud)

And then - it came!

V.O. REICHENHEIM: There's a change
in the sound.

V.O. GRIMM: What do you mean?

QUINTERMAN: But now, Reichenthal -
you know ...

(Following dialogue ends
very fast on the record line -
almost overlapping)

V.O. REICHENTHAL: Nothing showing
on the scanners -

V.O. GREEN: Then it can't be a
motor ship.

V.O. CAMERON: The temperature ...

V.O. GREEN: What?

V.O. CAMERON: It's getting colder.

58. CAM. 9.
The Thing

V.O. GREEN: You're right -
"getting colder". Get your
blasts closed.

V.O. REICHENTHAL: Something wrong
with the communications?

V.O. GREEN: No - normal.
Wait in position. This -

59. CAM. 2.
Single shot Quaterman

(During the above, the action
of the Thing increases)

QUINTERMAN: (quickly) You thought
only of the mechanical defect!
You were afraid of accident -
of motor ship - I - of air
pressure - you - you afraid!

(Electronic scan' on, but
still not seen)

And then - it came!

V.O. REICHENTHAL: There is a change
in the sound.

V.O. GREEN: That's you now?

V.O. GUNTER: (shouting above sound)
Yes, yes - he's right! It's insane.

V.O. GUNTER: What?

V.O. GUNTER: It's insane the
fact - none with us!

QUENTIN: Remember now!

V.O. GUNTER: But there's nothing
to see!

Slow track in to C.B.

QUENTIN: You can feel it - the
attack. Groono, Notchenhoi,
Carroon -

V.O. GUNTER: What can we do?

V.O. REICHENBERG: Nothing!

QUENTIN: (exerting his whole
will, eyes almost closed) You must -
you must!

V.O. REICHENBERG: Yes - fight it
with ourselves!

V.O. GUNTER: Save us - save us!

QUENTIN: Charles - save yourself!

V.O. REICHENBERG: Wir haben uns
in die dunklen route gewagt ...
und was wir dort gefunden haben
ist ein ubles Ding ...

V.O. GUNTER: The cold ... the
cold ...

V.O. REICHENBERG: Victor - save us
- don't give in.

QUENTIN: You're not to submit!
You're fighting this thing ...
resisting it ... now!

V.O. GUNTER: Try - try - try -

JAMES. Dice:
F/U full.

Back:

QUENTIN: It shall not overcome a
second time! You - must - be free!

90. C/M.4.
The Thing

(The Thing obscures him)

91
CUT CAM: 3 Abbey Door.
3 shot. Briscoe. Judith and Major.

(JUDITH, BRISCOE, MAJOR, LORRAINE)

GRACE. Disc: Band:
Electronic sound hold under.

(During this from opening of shot)

MAJOR: Look - it's gone and!

JUDITH: He'll be killed -

MAJOR: He's setting it off. (He pulls JUDITH away from the door, to BRISCOE and LORRAINE) Clear the doorway there - quickly! (To BRISCOE) Ready? (He seizes walkie-talkie)

JUDITH: No! Stop him!

MAJOR: Major O'Neill to all positions. On your target everyone -

Briscoe enters shot.

(BRISCOE into shot, pulls the walkie-talkie away)

- Let go, you fool -

BRISCOE: (manages to click key) All positions, hold your fire -

JUDITH: (screams) The recording - it's stopped!

92

CAM. 1.
Single shot Judith

Cam. 3. to
Centre Position

(Track quickly over to recording gear and pan JUDITH down to it. She points towards the door)

.... That noise - it's the thing itself!

93

CUT CAM: 4 Feet's Corner.
1 to Abbey Door

GRACE. Disc: Band:
Electronic sound louder.

(Only the violently moving thing can be seen at first. Then it divides to show QUATESS, his eyes closed)

94

CAM. 2.
C.U. Quatenass.
Track back to Mid shot.

QUATESS: You will overcome this evil. Without you it cannot exist upon the Earth ... it can only know by means of your knowledge ... understand through your understanding. It can only exist through your submission. Victor Carroon Ludwig Reichenhain Charles Greene. ... you are resisting this thing.

QUATERS: (cont'd) Now go further...
 ..go further! With all your power...
 and mine joined to yours...you must
 discover from it, send it out of
 earthly existence....To save our ..
 world I call on you my friends to go
 from it now.

95. CAM.4.
Single shot ~~EX~~
Quaterness.

(GRJMS:
Electronic sound at higher and
higher speed to raise pitch...
almost to limit of audibility.
At the same time, rustling sound
to full volume).

(The Thing settles into a steady rhythmic beating, as if pausing for a spring. QUATE MASS, panting, opens his eyes, is alarmed by what he sees, fights to control himself)

(GRINS:
(The sustained shrill note
suddenly sweeps down the scale -
not electronic sound now but
into a mighty rushing wind!)

QUATERS: (shudders, involuntarily)
The cold.... the cold....

98. CAM.2.
Single shot Quantenass

GRANIS. Disc: Band:
(The sound drops to a lower and
lower pitch, still at full volume,
and slowly dies away)...

(The Thing is completely still. QUINCESS locks round, eyes only not daring to move as yet. A long pause. He raises one hand slowly, hesitates a moment, then reaches towards a thick mossy tangle. He touches it. There is no reaction. He closes his hand round it. It breaks off with a sound like the tearing of a dead leaf. He drops it, and we hear it fall with a light clatter. Then, like falling leaves, small fragments begin to descend lightly.)

97. ~~CAM.4.~~
~~The Thing.~~
98. ~~CAM.2.~~
~~Single shot Quotenasse~~

CAM 4. to Roiler Caption

Track back as Quntomase
walks forward.

- 99

CUT CALL: 1
2 shot Briscoe and
Judith.

(MISCOR looking inside through
binoculars. Tonso silent (arcu)
round him).

BRISCOE: The spore-zones ... they've closed ... everywhere. (He turns, looks at the others incredulously) I think it's ... dead ...

Pan to Right.

100.

CAM.3. On crowd

Pan crowd left to right.

(A moment's silence, then
JUDITH bursts into song
or roller. BRISQ DE draws
her to him. The RECTOR
turns towards emplacement,
signs to crowd.

Track back towards emplacement
as Flamorun is turned away
from doorway. The group
draws away from door in silence.

101.

CAM.1.

Quatermass in doorway track
back as he walks down
to snadbags.

QUATERMASS appears, clearly
exhausted. He seems to see
no one, comes straight towards
camera until he reaches the
snadbags. He leans on the
emplacement for a moment,
looks up)

QUATERMASS: They won.

GAMES. Disc:
F/U music.

Bank:

102.

HEX CAM: 4

Roller Caption.